

GABRIEL MA'S FINAL GRADUATE

CABARET RECITAL



RECITAL HALL
DECEMBER 9, 2017
9:00 PM



2 Recital Programme



JACOBS SCHOOL OF MUSIC

INDIANA UNIVERSITY

Bloomington

Three Hundred Ninety-Sixth Programme of the 2017-2018 Season

GRADUATE RECITAL

Guan Hua Gabriel Ma

Tenor

Piotr Wiśniewski, *Piano*

Amy Lidell, *Violin*

From *Les Contes d'Hoffmann* (1881) Jacques Offenbach
Jour et nuit je me mets en quatre (1819-1880)

La Diva de L'Empire (1919) Erik Alfred Leslie Satie
Chanson (1887) (1866-1925)

Chanson médiévale (1906)

Je te veux (1903)

From Brettli-Lieder (1901) Arnold Schönberg
Gigerlette (1874-1951)

Langsamer Walzer (Arie aus dem Spiegel von Arcadien)

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‘O surdato ‘nnammurato (1915)	Enrico Cannio (1874-1949)
Three Wishes of the Rose 玫瑰三願 (1932)*	Huang Zi 黃自 (1904-1938)
Dark Eyes Ochi Tchorniye (1910)	Adalgiso Ferraris (1890-1968)
*Amy Lidell, <i>Violin</i>	
This is Worth Fighting For (1942)	Edgar DeLange (1904-1949)
	Sam H. Steph (1896-1964)
From <i>Crest of the Wave</i> (1937)	Ivor Novello
Rose of England	(1893-1951)
From <i>The Dancing Years</i> (1939)	
I Can Give you the Starlight	
Wish Me Luck (As You Wave Me Goodbye) (1939)	Harry Parr-Davies (1914-1955)

Recital Hall
Saturday Evening
December Ninth
Nine O'Clock

MASTER OF MUSIC
IN VOICE (I711)

music.indiana.edu

4 Acknowledgements & Dedications / Biography



Guan Hua Gabriel Ma 馬貫華

Tenor **Gabriel Ma**, a native of Hong Kong, China, is finishing his master studies at the Jacobs School of Music under the tutelage of Professor Carlos Montané. He has also earned a Bachelor of Music in Vocal Performance and Master of Art in Arts Administration from Indiana University. He has performed in numerous IU Operas, most recently in the choruses for Britten's *Peter Grimes*, Bizet's *Carmen*, Donizetti's *La fille du régiment*, and Strauss' *Die Fledermaus*. Gabriel has participated in summer musical festivals such as the *Saarburger Serenaden Music Festival Germany* and the *Lyric Opera Studio Weimar*, and starred in role of Don Basilio & Don Curzio in Mozart's *Le Nozze di Figaro* in the latter. This past summer, he returned to *Lyric Opera Studio Weimar* in the roles of Production Assistant and Monostatos in Mozart's *Die Zauberflöte*. He graduates in Fall 2017.

Acknowledgements & Dedications

I wish to thank my friend and mentor, Professor **Carlos Montané** for taking me under his wing for many a year (eight and a half years). He gave me the opportunity to chase my dream and passion for singing. I would also like to give a big hand to my coach and accompanist, Mr. **Piotr Wiśniewski**, who believed in me and helped me through my most challenging years, giving me the courage to never falter. Carlos and Piotr has given me unimaginable patience and steered me to better shores. A few other JSOM faculty and staff I would like to mention are Ms. **Meryl Krieger**, Prof. **Dominick Di'Orio**, Prof. **Walter Huff**, Ms. **Joanna Ruzsala**, and Mr. **Mark Phelps**, for I was affected by their passion, dedication, and knowledge the most at Jacobs. For this evening, thank you to Miss. **Elizaveta Agladze** in coaching me in Russian Diction, and Miss. **Amy Lidell** for assenting to accompanying me with her violin.

I would thank other teachers and mentors I had over the years, most particular Dr. **Yip Wai Hong**, who pulled me into his choir at age three screaming and crying. Alongside him, I would like to thank his daughters Ms. **Nina Yip** and Ms. **Sincere Yip**. I would also like to thank my other voice and piano teachers, Mr. **David Quah**, Mr. **Owen Wong**, Mr. **Barry Lee** and Mr. **Ronald Cheung**. A few others are my friends and some ex-teachers from my time at SPEA: Ms. **Amy Osajima**, Prof. **Frank Lewis**, Ms. **Julie James**, Prof. **Chen Ming Kong**, Ms. **Julia Rademacher**, Mr. **James Barrow** and Ms. **Nasrine Hekmat-Farrokh**. I'll also really miss all those with whom I had worked with at the IU Opera Costume and Paint shops as well as in the backstage.

I want to impress upon **Lisa Summers**, **Brendan Lim**, **Lavinia de Luca**, **Sonia Das**, **Thomas Tang**, **Alice Chan**, and **Jade Wan** that your unfailing support and loyalty means the world to me, because I wouldn't have survived university without it. Below, I have also prepared a list of JSOM/ SPEA friends below, whom have all left an imprint upon my heart by one way or another. Thank you to everyone for coming this evening.

Milan Babic	Rebecca Ehren	Daniel Kuzuhara	Katrina Roush
Yuji Bae	Steven Garza	Amanda W. Y. Li	Shaina Sanders
Kyle Barker	Tyler Henderson	Connor Lidell	Karen Stafford
Mahlon Berv	Jonathan Hilber	Qiaozhen Liu	Marcus Simmons
Joni Chan	Alvin Ho	Ji Lu	Anne Slovin
Joanne Chang	Patricia Illera	Jennifer Lynch	Benjamin Smith
Yvaine Cheng	Jason Jedlička	Deiran Manning	Perri Smith
Abigail Chester	Uzair Khan	Annika Mauss	Olivia Thompson
Samuel Chiba	Doowon Kim	Amber McKoy	Joe Uthup
Elizabeth Cohen	Yu Ra Kim	Andrew Nason	Leo Williams
Stephanie Conklin	Benjamin Koenig	Benjamin Radin	Megan Wilhelm
Loralee Culbert	Melissa Kreuger	Jordan Rininger	Elizabeth Wojcinski

Lastly, thank you **Mom** and **Dad** for supporting me both emotionally and financially to study at IU for all these years. I love you both and I'm looking forward to coming home and be able to be a good son to you both, in body and spirit.

6 Jacques Offenbach

Music: Jacques Offenbach (1819-1880)

Librettist: Jules Barbier (1825-1901)



Scenes from the Paris Premiere

10 February, 1881

Opéra-Comique, Paris, France

Jacques Offenbach was German-born French composer, cellist, conductor, and an arts administrator of the Romantic Period – the Impresario. He composed nearly 100 operettas and is considered a precursor who greatly influenced Johann Strauss, Franz Lehár, and Arthur Sullivan on the genre that later evolved into the 20th Century musical. He is most notable for the gay and melodious tunes in his music.

1. Les Contes d'Hoffmann (1881)

Couplets: Jour et nuit je me mets en quatre

Les Contes D'Hoffmann is an Opéra fantastique of five acts based upon the short story by E.T.A. Hoffmann, first performed at the Théâtre national de l'Opéra-Comique, also known as the Salle Favart in 1881. Frantz's *Jour et nuit je me mets en quatre* Aria happens in Act III of the opera and is situated in a room in the character Crespel's house in Munich. Crespel, the violin maker and father to Antonia, tells the deaf and confused character, Frantz, to remain with his daughter. Frantz takes this opportunity to have a musical soliloquy on how he likes to sing.

Jour et nuit je me mets en quatre,
au moindre signe je me tais,
c'est tout comme si je chantais,
Encore non, si je chantais,
de ses mépris il lui faudrait rabattre.
Je chante seul quelque fois;
mais chanter n'est pas commode!

Tra la la! La la!

Ce n'est pourtant pas la voix

La la la...

qui me fait défaut, je crois.

La la, la la! ...

(sa voix se casse)

... la la la!

No! C'est la méthode, c'est la méthode!

Tra la la! La la!

Dame! On n'a pas tout en partage,
je chante pitoyablement;
mais je danse agréablement
je me le dis sans compliment.
Corbleu! La danse est à mon avantage,
c'est là mon plus grand attrait,
et danser n'est pas commode.

Tra la la! La la!

Près des femmes le jarret

La la la...

n'est pas ce qui me nuirait.

La la, la la! ...

(Il cabriole en frappant du pied, tombe, mais continue à chanter)

... la la la!

No! C'est la méthode, c'est la méthode!

Tra la la! La la!

Day and night I am on my knees,
At his slightest signal I go silent,
It's not as if I were singing all the time!
And yet, if I really were to sing,
He would have to tone down his contempt.
Sometimes I sing alone,
But singing isn't easy.

Tra la la! La la!

However, it's not my voice

La la la...

That is lacking, I believe,

La la, la la! ...

(his voice breaks)

... la la la!

No, it is the method! It is the method!

Tra la la! La la!

Hell! On can't do everything equally will,
I sing miserably;
But my dancing is quite agreeable
I say it in all modesty,
By Jove! Dancinsg shows me off well,
Therein lies my greatest appeal,
And dancing is not easy!

Tra la la! La la!

Leg to leg with women

La la la...

Wouldn't do my any harm

La la, la la! ...

(He capers about stamping his feet, falls, but continues to sing)

... la la la!

No, it is the method! It is the method!

Tra la la! La la!

8 Érik Satie

Music: Érik Alfred Leslie Satie (1866-1925)

Text: Dominique Bonnaud (1864-1943) & Numa Blès (1871-1917)



Erik Satie was a French composer and pianist of the colourful 20th Century Parisian avante-garde era. He is credited to have influenced the later movements of Minimalism, Surrealism, Repetitive Music, and the Theatre of the Absurd - a post-WWII movement of absurdist fictional plays based on existentialism. Satie was born in Normandy and had music lessons from the local organist. By 1879, he was studying at the Paris Conservatoire under Georges Mathias. Unfortunately, he was considered insignificant and lazy. He later returned to the Conservatoire for composition but continued to fail to leave a positive impression. It wasn't until about twenty years later when Satie met Maurice Ravel that his own style began to develop. He worked as a cabaret pianist and composer until the end of his life in Arcueil, outside of Paris.

La Diva de l'Empire is the product of a collaboration of Satie alongside his Chat Noir Cafe friends Dominique Bonnaud and Numa Blès that first appeared in the revue *Devidon la bobine* (Let us unwind the spool). Originally published as a "marche chantée" in the American Cakewalk Rag style. This G Major piece in 2/4 meter piece titled "The Queen of the Empire" speaks not of Queen Victoria but the one at the Empire Theatre of Varieties in Leicester Square, London. This is mostly likely Lilly Elise, a young singer who triumphed in Franz Lehar's *The Merry Widow*. The piano accompaniment takes on snappy strutting rhythm in the LH, and with octave doublings in the right hand that is filled with linear chromaticism, and dotted and syncopated rhythms. The use of English phrases within the French was considered humorous, chic and "très chic."

2. La Diva de l'Empire (1919)

**Sous le grand chapeau Greenaway,
Mettant l'éclat d'un sourire,
D'un rire charmant charmant et frais
De baby étonné qui soupire,
Little girl aux yeux veloutés,
C'est la Diva de l'Empire.
C'est la reine don't s'éprennent
Les gentlemen
Et tous les dandys
De Piccadilly.**

Dans un seul "yes" elle met tant de
douceur
Que tous les snobs en gilet à cœur,
L'accueillant de hourras frénétiques,
Sur la scène lancent des gerbes de fleurs,
Sans remarquer le rire narquois
De son joli minois.

Sous le grand chapeau Greenaway...

Elle danse presque automatiquement
Et soulève oh très pudiquement
Ses jolis dessous de fanfreluches,
De ses jambs montrant le frétillement.
C'est à la fois très très innocent
Et très très excitant.

Sous le grand chapeau Greenaway...

**Under a large hat Greenaway,
Wearing a dazzling smile,
with the charming and fresh laugh
of an astonished sighing baby,
the little girl with velvety eyes,
It is the Diva of the Empire.
It is the queen with whom
The gentlemen fall in love.
And all the dandies
of Piccadilly.**

In a single "yes" she places so much
sweetness
That all the snobs in waistcoats,
Welcome her with frenzied cheers,
They toss some bouquets on the stage,
Without noticing the mocking smile
On her pretty little face.

Under a large hat Greenaway...

She dances almost automatically
And lifts up, oh very modestly,
Her pretty frilly petticoat,
To show her wriggling legs.
It is both very, very innocent
And very, very exciting.

Under a large hat Greenaway...

10 Érik Satie

Trois Autres Melodies (1968)

Chanson (1887)

MUSIC: Érik Alfred Leslie Satie (1866-1925)

TEXT: Patrice Contamine de Latour (1867-1926)

Chanson is a cabaret piece written in the original key of C Major. For this performance, I have transposed it down to the key of Bb Major. The piece contains a short two measure prelude and also interludes of the same length throughout the three stanzas of text. The vocal melody contains many sudden vocal leaps up and down, symbolising the gayish and carefreeness of the French Cabaret style. The piano accompaniment is created by repetitive yet slow changing blocked chords.

3. Trois Autres Melodies (1968)

Chanson (1887)

Bien courte, hélas! Est l'espérance
Et bien court aussi le plaisir
Et jamais en nous leur presence,
Ne dura tant que le désir.

Bien courte hélas! Est la jeunesse
Bien court est le temps de l'amour
Et le serment d'une maîtresse
Ne dura jamais plus d'un jour.

Celui qui met toute sa joie
Et son espoir en la beauté
Souvent y laissant sa gaité.
D'un dur souci devient la proie.

Three Other Melodies (1968)

Song (1887)

Very short, alas! Is hope
And very short also the pleasure
And never in us their prescence,
(has) lasted as long as the desire.

Very short alas! Is the youth
Very short is the time of love
And the promise of a mistress
Not has lasted ever more than a day.

The one who puts all his joy
And his hope in beauty,
Often from it looses his enjoyment.
And to hard worry becomes prey.

Trois Autres Melodies (1968)

Chanson médiévale (1906)

Music: Érik Alfred Leslie Satie (1866-1925)

Text: Catulee Mendès (1841-1909)

Chanson Medievale is a very unmoving piece rooted with Chivalric refrain. Its text speaks from the perspective of a lady travelling with her maid and narrates her encounter with a knight with his squire. Her affections are palpable yet veiled in her subtle language. The piece is written in the key of Ab Major with 2/4 meter and yet is tonally ambiguous. It passes through relative and parallel keys. It is still ambiguity that provides the stasis, which allows the listener to be transported back to the Chivalric medieval age. This piece is contained by a beautiful prelude that also returns at the end.

4. Trois Autres Melodies (1968)

Chanson médiévale (1906)

Comme je m'em retournais de la fontaine
avec ma servante
Un chevalier avec son écuyer passa par le
chemin
Je ne sais si l'écuyer s'inquiéta
de ma servante,
Mais le chevalier s'arrêta pour me regarder
à l'aise
Et il me regarda d'une telle ardeur que je crus
dans ses yeux
voir briller son coeur.

Three Other Melodies (1968)

Medieval Song (1906)

As I turned from the fountain
with my maid
A knight with his squire passed by the
way
I do not know if the squire was worried
about my servant,
But the knight stopped to look at me at
ease
And he looked at me with such ardor that I
believed in his eyes
see his heart shine.

12 Érik Satie

Je te veux (1903)

Music: Érik Alfred Leslie Satie (1866-1925)

Text: Henry Pacory (1873-Unknown)

Je te veux a most famous sentimental cabaret waltz, which was originally written for the singer Pualette Darty, whom Satie had long been her accompanist. Erotic text is obvious within the two verses and repeated chorus. The piece has been orchestrated in a multitude of ways - piano and voice, a brass orchestra, full orchestra with trio, and solo piano. It has been recorded with many singers such as Mathé Altéry, Régine Crespin, Gigliola Negri, Nicolai Gedda, and Davide Bassino, and later by sopranos Jessye Norman, Marie Devellereau and Angela Gheorghiu. One is most likely to hear of this piece in television commercials and movies today when musical background music is required for a romantic moment.

6. Je te veux (1903)

**J'ai compris ta détresse,
Cher amoureux,
Et je cede à tes vœux:
Fais de moi ta maîtresse.
Loin de nous la sagesse,
Plus de tristesse,
J'aspire à l'instant précieux
Où nous serons heureux:
Je te veux.**

Je n'ai pas de regrets,
Et je n'ai qu'une envie:
Près de toi, là, tout près,
Vivre toute ma vie.
Que mon cœur soit le tien
Et ta lèvre la mienne,
Que ton corps soit le mien,
Et que toute ma chair soit tienne.

J'ai compris ta détresse...

Oui, je vois dans tes yeux
La divine promesse
Que ton cœur amoureux
Vient chercher ma caresse.
Enlacés pour toujours,
Brûlés des mêmes flammes,
Dans des rêves d'amours,
Nous échangerons nos deux âmes.

J'ai compris ta détresse...

**I have understood your distress,
Dear lover.
And I yield to your desires:
Make of me your mistress.
Forgetting all common sense,
No more of sadness,
A yearn for a precious moment
When we will be happy:
I want you.**

I have no regrets,
And I have only one desire:
To be close to you, there, very close,
To live all my life.
Let my heart be the yours
And your lips the mine,
Let your body be the mine,
And that all my flesh be yours.

I have understood your distress...

Yes, I see in your eyes
La divine promise
That your loving heart
Is seeking my caress.
To embrace for ever,
Burned by the same flames,
In the dreams of love,
We will exchange our two souls.

I have understood your distress...

14 Arnold Schoenberg

Music: Arnold Schoenberg (1874-1951)

Text: Otto Julius Bierbaum (1865-1910)



Arnold Schoenberg or **Schönberg** was an Austrian composer, music theorist, and painter. Associated with the expressionist movement in Germany poetry and art, he is the leader of the Second Viennese School that is rooted in atonality. One is most likely to associate him with Serialism. His modernist atonality in musical composition quickly caught the ire of the rising Nazi Party and labelled as “degenerate music”. It did not help that he had Jewish parents. By 1934, he emigrated to the United States.

The **Brettli-Lieder (Cabaret Songs)** song cycle stems from Schoenberg’s desire to create cabaret songs that were highly complex and had expressive text that had meaning on a multitude of levels. It was created against a backdrop of a German public that desired simplistic and tuneful music, in which a great many composers were happy to supply. Schoenberg’s cabaret music were not very successful but paved the the artistic way for future cabaret song composers

Gigerlette No. 6 is in the modified strophic form with in the key of F Major and 2/4 meter. The prelude music is directly copied for the interludes. The vocal melody is filled with disjunct leaps and accompanied by the piano with overtly simple but underlying sophisticated chromaticism that outlines the emotional angst taking place within this story. The last stanza of poetry is a metaphor for the romantic encounter between the male narrator and Gigerlette, who dresses like Pierrette - the lover of Pierrot of the comedia dell’arte tradition.

6. Brettli-Lieder

Gigerlette No. 6

Fräulein Gigerlette

Lud mich ein zum Tee.

Ihre Toilette

War gestimmt auf Schnee;

Ganz wie Pierrette

war sie angetan.

Selbst ein Mönch, ich wette,

Sähe Gigerlette

Wohlgefällig an.

War ein rotes Zimmer,

drin sie mich empfang,

Gelber Kerzenschimmer

In dem Raume hing.

Und sie war wie immer

Leben und Esprit.

Nie verges ich's, nimmer:

Weinrot war das Zimmer,

blütenweiss war sie.

Und im Trab mit Vieren

Führen wir zu zweit

In das Land spazieren,

Das heist Heiterkeit.

Dass wir nicht verlieren

Zügel, Ziel und Lauf,

Saß bei idem Kutschieren

Mit den heissen Vieren

Amor hinten auf.

Miss Gigerlette

Invited me in for tea.

Her clothing

Was certainly made of snow;

Just like Pierrot

she was dressed exactly like Pierrot.

Even a monk, I wager,

Would look upon Gigerlette

With pleasure.

It was a red room,

In which she me received,

Yellow candlelight

Hung in the air.

And she was as always

Full of life and spirit.

I will never forget it:

Wine red was the room,

Blossom-white was she.

And in a coach and four at a trot

And we drove off together

Riding in the country

Called delight.

So that we wouldn't lose

Rein, goal and course,

Up with the coachman

With the hot four horses

Sat Cupid.

16 Arnold Schoenberg

Galathea No. 7

Song is Regrettably Removed.

10. Brettl-Lieder

Galathea No. 7

Ach, wie brenn' ich vor Verlangen,
Galathea, schönes Kind,
Dir zu küssen deine Wangen,
Weil sie so entzückend sind.

Wonne die mir widerfahre,
Galathea, schönes Kind,
Dir zu küssen deine Haare,
Weil sie so verlockend sind.

Nimmer whr mir, bis ich ende,
Galathea, schönes Kind,
Dir zu küssen deine Hände,
Weil sie so verlockend sind.

Ach, du ahnst nicht, wie ich glühe,
Galathea, schönes Kind,
Dir zu küssen deine Knie,
Weil sie so verlockend sind.

Und was tät ich nicht, du süße
Galathea, schönes Kind,
Dir zu küssen deine Füße,
Weil sie so verlockend sind.

Aber deinen Mund enthülle,
Mädchen, meinen Küssen nie,
Denn in seiner Reize Fülle
Küsst ihn nur die Phantasie.

Ah, how I burn with desire,
Galathea, lovely child,
To kiss your cheeks,
Because they are so delightful.

It will be ecstasy for me,
Galathea, lovely child,
To kiss your hair,
Because it is so enticing.

Never deny me, until I die,
Galathea, lovely child,
To kiss your hands,
Because they are so delightful.

Ah, you do not suspect how I burn,
Galathea, lovely child,
To kiss your knees,
Because they are so enticing

And what would I not do, my sweetest,
Galathea, lovely child,
To kiss your feet,
Because they are so enticing.

But never reveal your mouth,
Maiden, to my kisses,
For with the fullness of their charms
They can only be kissed in imagination.

Langsamer Walzer No. 8 (Arie aus dem Spiegel von Arcadien)

Music: Arnold Schoenberg (1874-1951)

Text: Emanuel Schikaneder (1751-1812)

Langsamer Walzer is a piece in A Major and in 3/4 meter. Its three stanzas are contained by a prelude, interlude, and postlude. Each stanza has a tag-on chorus with the words “bum” that imitates the metaphoric pounding of the heart. The vocal line is elegant but contains many sudden leaps. The piano accompaniment is in the waltz style of “bum-cha-cha” with much ornamentation, which shows of Schoenberg’s artistic flair.

11. Brettli-Lieder

Langsamer Walzer No. 8

Seit ich so viele Weiber sah,
Schlägt mir mein Herz so warm,
Es summt und brummt mir hier und da,
Als wie ein Bienenschwarm.
Und ist ihr Feuer meinem gleich,
Ihr Auge schön und klar,
So schlaget wie der Hammerstreich
Mein Herzchen immerdar.
Bum, bum, bum.

Ich wünschte tausend Weiber mir,
wenn’s recht den Göttern wär;
da tanzt ich wie ein Murmeltier
in’s Kreuz und in die Quer.
Das wär ein Leben auf der Welt,
Da wollt’ ich lustig sein,
Ich hüpfte wie ein Haas durch’s Feld,
Und’s Herz schlug immerdrein.
Bum, bum, bum.

Wer Weiber nicht zu schätzen weiss,
ist weder kalt noch warm,
und liegt als wie ein Brocken Eis
in eines Mädchens Arm.
Da bin ich schon ein and’rer Mann,
Ich spring’ um sie herum;
Mein Herz klopf froh an ihrem an
Und machete: bum, bum, bum.

Since I have seen so many women,
My heart beats so passionately within me,
It hums and buzzes in me here and there,
Just like a swarm of bees.
And if her passion is equal to mine,
Her eyes beautiful and clear,
So beats like a hammer stroke,
My little heart on and on,
Boom, boom, boom.

I wish I had a thousand women,
If it were acceptable to the gods,
Then I would dance like a marmot
all over the place.
What a life that would be,
I would be so happy then,
I would hop like a hare through the field,
And my heart would beat on and on.
Boom, boom, boom.

He who does not appreciate women,
is neither cold nor warm,
and lies just like a chunk of ice
in a girl’s arms.
But I am quite a different man,
I spring all about them;
My heart beats happily at theirs
And makes: boom, boom, boom.

18 Enrico Cannio

Music: Enrico Cannio (1874-1949)

Text: Aniello Califano (1870-1919)



Enrico Cannio, a native of the Italian city of Naples, studied and later worked his whole life in his hometown. He was trained in piano and transitioned to become an orchestral conductor. He worked at singing schools in the city and led three local theatre orchestras – in Eden, Umberto, and Trianon. He is noted for writing quite a number of popular songs. In Ettore De Mura's *Encyclopedia of the Neapolitan Song*, Cannio songs are described ““they always have a peculiar accent, revealing, at once, the happy hand of Cannio; then they are of insinuating eagerness, so that you can whistle at the same time as they are listening.”

'O surdato 'nnammurato (The Solider in Love) is a notable Neapolitan song from the 1920s. It speaks of a soldier's sorrow as he fights at the front in WWI, wishing to see his beloved again. The piece is in F Major and in 2/4 meter. Its three strophic verses are contained by a prelude, interlude, and postlude. The honky-tonk accompaniment provides support to the melody. There is little dynamic and expressive markers in the score, allowing the singer to freely interpret where said singer wishes to emphasise via i.e. rubato.

12. 'O surdato 'nnammurato (1915)

Staje luntana da stu core
e a te volo cu' 'o penziero:
niente voglio e niente spero
ca tenerte sempre a fianco a me!
Si' sicura 'e chist'ammore
comm'i' so' sicuro 'e te...

**Oje vita, oje vita mia,
oje core 'e chistu core,
si' stata 'o primm' ammore,
e 'o primmo e ll'ùltimo sarrà pe' me!**

Quanta notte nun te veco,
nun te sento in fra sti bracia,
nun te vaso chesta faccia,
nun t'astrengo forte 'mbraccio a me?
Ma, scetanomi'a sti suonne,
mme faj chiagner per te.

Oje vita...

Scrive sempre e sta' cuntenta,
io nun penzo che a te sola,
Nu penziero mme cunzola,
ca tu pienze sulament' a me.
'A cchiù bella 'e tutt' 'e belle,
nun è maj cchiù bella 'e te!

Oje vita...

You're far away from this heart,
I'm flying to you in my thought,
I don't want and don't hope anything more
than having you always sheltered in me!
Are you sure about this love
as sure as I am about yours?

**Oh yes life, oh yes life of mine
oh yes heart of my heart,
you were the first love,
and you'll be for me the first and last!**

How many nights I didn't see you,
I didn't feel you in these arms,
I didn't kiss you with this kisser,
I didn't squeeze you tight in my bosom?
But, as I wake up from these dreams,
it makes me cry over you!

Oh yes life...

Always write to me you are content,
I cannot think none other than you alone,
just one thought consoles me,
that you think solely of me!
The most beautiful of all beauties,
isn't by any chance more beautiful than you!

Oh yes life...

20 Huang Zi 黃自

Music: Huang Zi 黃自 (1904-1938)

Text: Long Qi 龍七 (龍榆生) (1902-1966)



Huang Zi 黃自 was born into a scholarly family, and was nurtured since a young age in literature and music. In 1924, he was sponsored by the Qing Dynasty to study in the United States, at Oberlin College, majoring in Psychology and also took music electives. He then pursued a Masters in Music Composition at Yale University. Huang had a particular interest in Classical Chinese poetry, which laid a solid foundation towards his learning of literature and music. He is considered one of China's earliest music educators and taught at University of Shanghai's Music Department, as well as at the Shanghai Music Conservatory.

The main melody of **Three Wishes of the Rose 玫瑰三願** is first heard in the four measure prelude of the piece. Set in E Major and in 6/8 meter, both phrases within the period is created by a 1+1+2 sentence structure. The piece then moves into three four-measure arching phrases, with a dramatic high point sustained at G#5 by tenuto on the word "Red [cheeks]" in the relative minor of c# minor. The final phrase and short postlude returns the piece to the original relative major. Huang also employs two measures in 9/8 meter at ends of phrases to elongate and emphasise the emotional thought. The first instance happens in the first stanza on the repeated lyrics "Blooming underneath the blue railing" and the second instance at the end of the second stanza to elongate the distress of the metaphoric female protagonist's worry of losing one's beauty and give a dramatic pause before the bittersweet ending.

13. Three Wishes of the Rose 玫瑰三願
(1932)

玫瑰花，玫瑰花，
爛開在碧欄杆下，
玫瑰花，玫瑰花，
爛開在碧欄杆下。

我願那妒
我的無情風雨莫吹打！
我願那愛
我的多情遊客莫攀摘！
我願那
紅顏常好不凋謝！

好教我留住芳華。

Oh Rose, oh dearest rose,
Blooming underneath the blue railing,
Oh Rose, oh dearest rose,
Blooming underneath the blue railing.

I wish that jealousy
My ruthless wind and rain shall not hurt me!
I wish that love
My passionate visitor will not pluck/ jilt me!
I wish that
My rosy cheeks will not wilt!

To always let me keep my youth.

22 Adalgiso Ferraris

Music: Adalgiso Ferraris (1890-1968)

Text: Yevhen Hrebinka (1812-1848)



Adalgiso Ferraris is a British composer and pianist born in the Italian city of Novara in Piedmont. He studied in both piano and composition at the Regia Accademia Filarmonica in Bologna, Italy. He travelled to Russia in 1910 to study under Tchevnioroshy in St. Petersburg during the last of the La Belle Époque (Beautiful Era) years before the outbreak of World War I. During his time in Russia, he excelled in playing exotic Impressionistic Tzigane (faux-gypsy) music, and also became a pianist in the orchestra based at the Tsarskoye Selo (Tsar's Village) outside St. Petersburg.

Dark Eyes or **Ochi Tchorniye** is “not a Russian Traditional Song but a cabaret song”, as determined by Soviet musicologist, J. Fuld in 1897. It is based upon a Florian Hermann's gypsy melody – Valse Hommage. The version performed today is in e minor and in 3/4 meter. The piece is strophic and has contains three stanzas. It is eclipsed by long prelude and short postlude, and contains four-measure interludes between stanzas. In each stanza, the first four phrases gain in tessitura and emotional tension and is preceded by four phrases that reduces this tension. One can see Ferraris' attentiveness of rubato expression from his ritardando and a tempo markings.

14. Очи чёрные

Ochi Tchorniye

Dark Eyes (1910)

Очи чёрныя,
Очи ясныя
Очи жгучя,
И прекрасныя
Как люблю Я Васъ
Как Боюсь Я Васъ
Знать увидѣлъ Васъ,
Я в'не добрый часъ

Otchi tchornyya
otchi yasnyia
otchi zhgootchiya
Yi prekrasniya
Kak loobloo ya vas
Kak boyoos Ya vas
Znat uvidiel Vas
Ya v'nie dobrytcha

Black eyes,
clear eyes,
Burning eyes,
and beautiful eyes!
How I love you.
How I fear you.
It seems I met you
in a sinister hour.

Ужъ не даромъ Я,
В'глубинѣ очей
Вижу трауръ в'нихъ,
По душѣ моей
Не встрѣчались Бы
Не влюбились Бы,
Не стра дали Бы,
Не разстались Бы.

Oozh nie darom Ya,
V'gloobinie otchey
Veezhoo traur v'nich,
Po doosheh moyei
Nie vstretchalis bee
Nie vloobeelis bee
Nie stra dalee bee
Nie razstalis bee.

It is not that I
(from the) depth in your eyes
I see mourning in them
of my soul
had we not met,
had we not fallen in love
We would not
Have to part.

Но не грустенъ Я,
Не печаленъ Я,
утѣшительна
Знать судь Ба моя,
Очи, черныя,
Очи, страстныя
Очи жгучя
И прекрасныя.

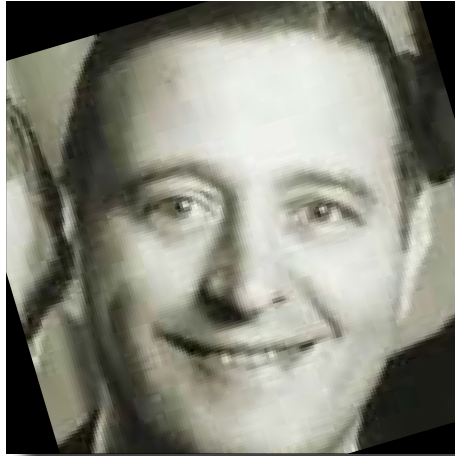
No nie grusten ya
Nie petcha len ya,
Ootie shlltiel nah
Znat soodbamoya
Otchi tchornyya,
Otchi strastnyya
Otchi zhgootchiya
Yi prekrasnyya.

But I'm not sad
I'm not sorrowful
comforting
in my destiny
Black Eyes
Passionate eyes.
Burning Eyes
and beautiful.

24 Edgar DeLange & Sam H. Stept

Music and Text: Edgar DeLange (1904-1949)

Sam H. Stept (1896-1964)



Edward DeLange was an American bandleader and lyricist. Born in New York, he graduated from the University of Pennsylvania in 1926. Before returning to New York City in 1932, and working with Irvin Mills, he worked a stunt man at the Universal Studios. His compositions have been sung by singers such as Frank Sinatra, Louis Armstrong, Nat King Cole, and Duke Ellington.

Samuel H. Stept was an American songwriter for Broadway, Hollywood, and big bands. Born in Odessa, Russia, Stept moved to the United States at the age of three. He worked a staff pianist at a local publishing house, later as an accompanist to performers as Ann Chandler, Mae West, and Jack Norworth. During the mid-30's to mid-40's, he worked in Hollywood and is famous for big screen tunes such as "Don't Sit Under the Apple Tree" and "Johnny Get Your Gun."

This is Worth Fighting For is a war themed song in the key Eb Major and in 4/4 meter. Written during the Second World War, the piece speaks of the carpets of corn and the beautiful American landscape. Here, the protagonist introspectively soliloquises about the necessity to protect this beautiful land as his forefathers did. This patriotic number contains a four measure prelude, then followed by a recitative and ends by a heroic refrain. The piano accompaniment is supports the vocal melody. This song has been sung by many but was most notably performed by Leslie "Hutch" Hutchinson - a Grenadian cabaret star of the 1920-30s and made famous in NYC.

12. This is Worth Fighting For (1942)

This is the Land where I was born
Not so long ago,
This is the land that's troubled now with
worry and with woe;
There was a question pounding my brain:
what to do, What to do,
when out of a dream,
the answer came into view.

I saw a peaceful old valley
with a carpet of corn for a floor
and I heard a voice within whisper
This is Worth Fighting For;

I saw little old cabin
And the river that flowed by the door
And I heard a voice within me whisper
This is Worth Fighting For.

Didn't I build that cabin
Didn't I plant that corn
Didn't my folks before me
Fight for this country, before I was born.

I gathered my loved ones around me
And I gazed at each face I adore
Then I heard that voice within me thunder
This is Worth Fighting For.

26 Ivor Novello

Music: Ivor Novello (1893-1951)

Text: Christopher Hassall (1912-1963)



Ivor Novello, born David Ivor Davies, is a Welsh composer and actor. His is most notable across the British Commonwealth & Empire for writing the song “Keep the Home Fire Burning”, made famous during the First World War. His artistic success lies in his operetta styled musical comedies and were usually coupled with the librettos of Christopher Hassall. This collaboration bore fruit at the West End, where the Novello-Hassall productions of *Glamorous Night* (1935) and *The Dancing Years* (1939) took London by storm. Songs from these musicals were often reused in cinematography – such as the Robert Altman’s 2001 film; *Gosford Park*. The general air of nonchalance that follow Novello impressed the young Noël Coward, another distinguished WWII British composer. Coward described their first meeting “I just felt suddenly conscious of the long way I had to go before I could break into the magic atmosphere in which he moved and breathed with such nonchalance.” Personally, I believe it helped instil a sense of quiet resolve in the turmoil years of the war in the British population in their struggle against the bulwark of Hitler Nazi state.

Rose of England is a 20th Century British patriotic song. Originally in the key of C Major, I have had it transposed to D Major because it better suited my vocal range. The piece is in 4/4 meter and of the Verse Refrain Form. The accompaniment is mainly chordal and supports the vocal line. Textually, the refrain’s repeat has only one modification of the word “chivalry” to “liberty”. Both words epitomise the best of perceived English values in popular culture – the ‘proper’ English Gentleman and the Magna Carta – “An Englishman’s Home is his Castle” respectively.

13. Crest of the Wave (1937)

Rose of England

Grown in one land alone
Where proud winds have blown
There's not a flower born of the shower
Braver than England's own
Though gales of winter blow
Piercing hail and snow
Shining she stays bright as in days of yore
Old England's pride still blossoms
Fresh on England's shore

Rose of England thou shall fade not here
Proud and bright from growing year to year
Red shall thy petals be as rich wine untold
Shared by thy warriors who served thee of old

Rose of England breathing England's air
Flower of chivalry beyond compare
While hand and heart endure to cherish thy prime
Thou shalt blossom to the end of time

Rose of England breathing England's air
Flower of liberty beyond compare
While hand and heart endure to cherish thy prime
Thou shalt blossom to the end of time

28 Ivor Novello

Music: Ivor Novello (1893-1951)

Text: Christopher Hassall (1912-1963)

I Can Give You the Starlight is a song from the Novello's musical *The Dancing Years*. This G Major piece in 3/4 meter was first performed by Mary Ellis in 1939 and accompanied by the Drury Lane Theatre Orchestra. An intimate song that professes eternal love. The song is in ternary form with a verse sandwiched between two refrains of similar textual and musical material. The piece enters with an eight measure prelude. The piano accompaniment through the piece is filled with flowing arpeggios in the LH, which greatly gives coloration to the text. The RH accompaniment supports the vocal melody. This piece gives the impression that it is best performed in an intimate setting such as a British drawing room from the Edwardian period. As such, it has been used in the British Drama *Gosford Park* (2001), which was written by Julian Fellowes - the same writer for *Downton Abbey*.

14. The Dancing Years (1939)

I Can Give You the Starlight

Chorus

I can give you the starlight,
Love unchanging and true.
I can give you the ocean,
Deep and tender devotion.
I can give you the mountains,
Pools of shimmering blue.
Call and I shall be
All you ask of me,
Music in Spring,
Flowers for a King,
All these I bring to you.

Verse

When I was young
My foolish fancies used to make
A great mistake,
But now a little love,
A little living
Has changed my ways,
and taught me,
And brought me
The joy of giving.

Chorus

I can give you the starlight...

30 Harry Parr-Davies

Music: Harry Parr-Davies (1914-1955)

Text: Phil Park (1907-1978)



Harry Parr-Davies is a Welsh composer. A child prodigy, Parr-Davies, was composing full operettas by his teenage years. He was taken a shine to by the composer, Sir Walford Davies, and given encouragement to study at Oxford University. In 1931, he charmed his way into the dressing room of the famous singer, Gracie Fields, at London's Winter Garden theatre. Three years later, he became Field's accompanist. He is accredited for many famous wartime songs such as the one you're hearing tonight and "Sing as We Go." As the war progressed, he was seconded from his Irish Guards Regiment to be with Grace Fields in the Entertainments National Service Association (ENSA) and to the Life Guards. Parr-Davies died after the war from an internal haemorrhage due to a perforated ulcer at his home in Knightsbridge London.

Wish Me Luck (As You Wave Me Goodbye), as sung by Gracie Fields, is in the key of F Major. I have transposed this piece into A Major to better suit my own vocal range. This is another piece in 4/4 meter and in Verse Refrain Form. The accompaniment in the verse supports the main melody through a LH pedal and a chromatic ascend & descend of blocked chords and morphs into a honky-tonk style but still supports the main melody in the Refrain.

17. Wish Me Luck

(As You Wave Me Goodbye) (1939)

Though I'm going far away, don't feel so sad at heart,
Keep this lovely moment as a memory apart.
And before I go,
Please whisper soft and low,
Just once for me to hear,
The words, "I love you, dear!".

**Wish me luck as you wave me goodbye
Cheerio, here I go, on my way
Wish me luck as you wave me goodbye
Not a tear, but a cheer, make it gay
Give me a smile I can keep all the while
In my heart while I'm away
'Till we meet once again, you and I
Wish me luck as you wave me goodbye**

Wish me luck as you wave me goodbye...

Programme Designed & Produced by: Gabriel Ma

感謝光臨！

Thank You For Coming!

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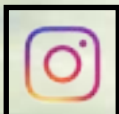
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